

T H E O R Y O F



MUSIC

M A D E E A S Y

Lina Ng



G R A D E 3

THEORY OF MUSIC MADE EASY

GRADE 3

Lina Ng

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









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NAME	NOTE CHART	COUNTS
Semibreve		4
Minim	 	2
Crotchet	   	1
Quaver	   	1/2
Semiquaver	   	1/4
Demisemiquaver	   	1/8

1. Fill in the blanks with the correct number.

(a)  = 

(b)  = 

(c)  = 

(d)  = 


(e)  = 

(f)  = 

(g)  = 

(h)  = 

2. Add bar-lines to the following.

(a) 

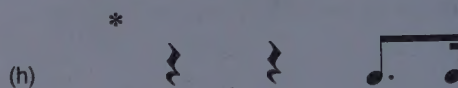
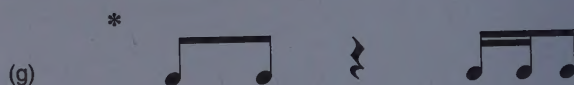
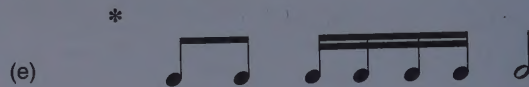
(b) 

(c) 

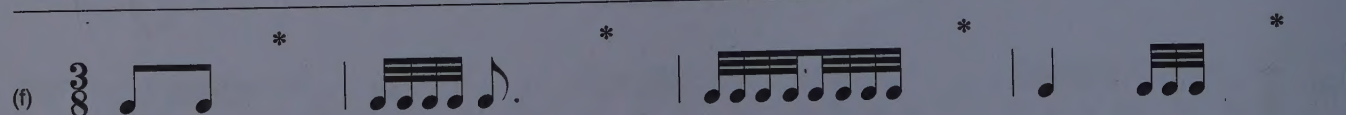
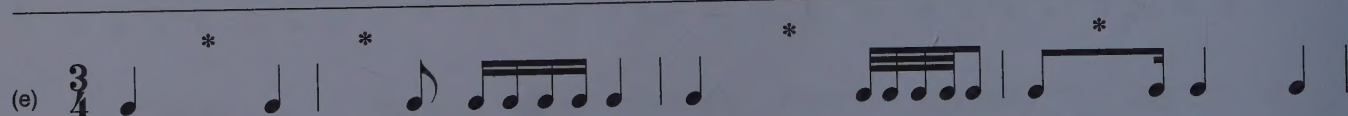
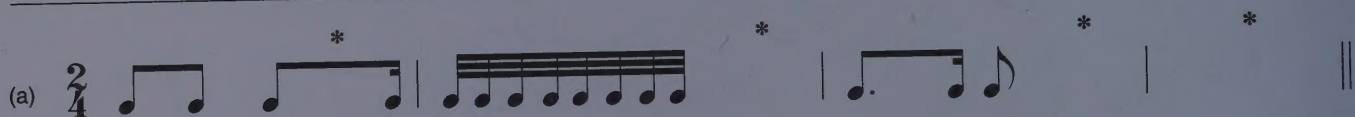
(d) 



3. Write the correct time signature at places marked *.

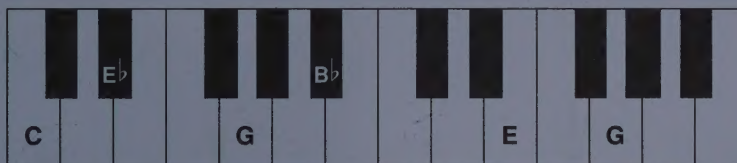


4. Insert the correct rest or rests at places marked *.



MAJOR KEY	KEY SIGNATURE	MINOR KEY
5 [C 5 [G 5 [D 5 [A 5 [E	- F# F# C# F# C# G# F# C# G# D# 5 5 5 (Note that they are a 5th apart)	A E B F# C#
4 [F 4 [Bb 4 [Eb 4 [Ab	Bb Bb Eb Bb Eb Ab Bb Eb Ab Db 4 4 4 (Note that they are a 4th apart)	D G C F

The key signature of a Minor Key is the *same* as its relative Major.
To find its relative major, go up 3 semitones. If it is a black key, treat it as a flat (b).



[C minor - Eb major] [G minor - Bb major] [E minor - G major]

1. Insert accidentals where necessary to form the keys named. Mark semitones with \square .

(a) D major

(b) Ab major

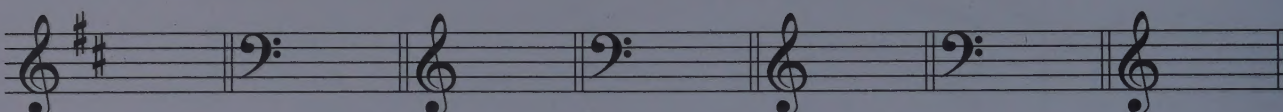
(c) E major

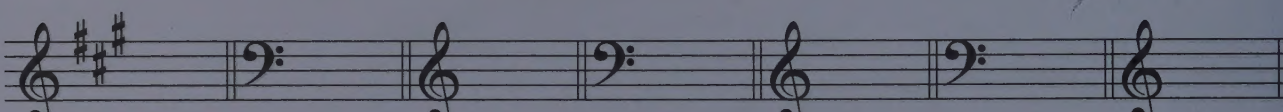
(d) Eb major

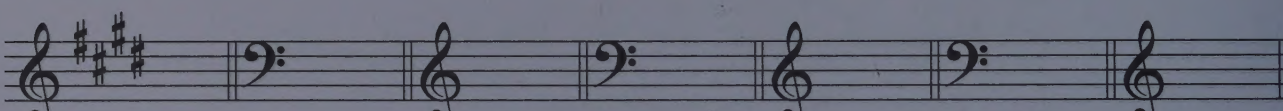
(e) Ab major

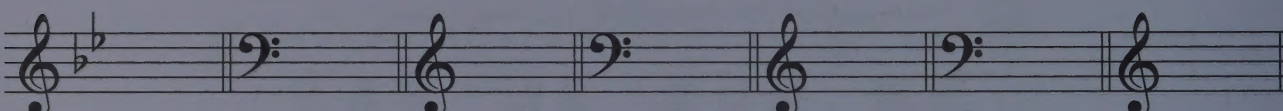
(f) Bb major

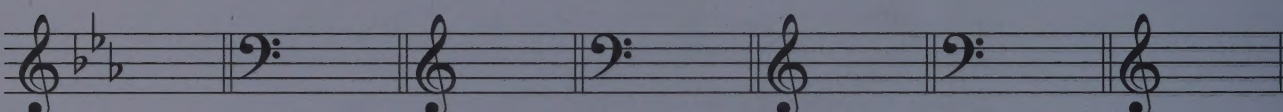
2. Write the key signatures.

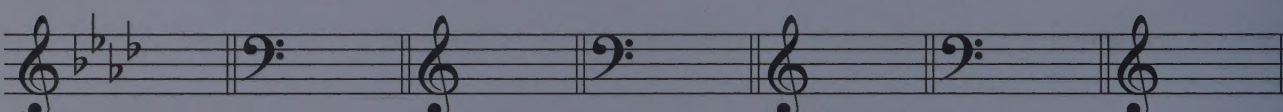
(a) 
D major

(b) 
A major

(c) 
E major


(d) 
Bb major


(e) 
Eb major

(f) 
Ab major

3. Add the time signature, bar-lines and name the key.

(a) 
Key

(b) 
Key

(c) 
Key

with key signature

without key signature

E major

A major

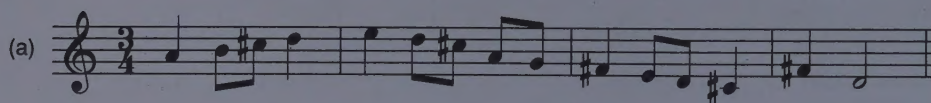
1. Write the tonic triads with key signatures.

 A major	 E major	 A major	 E major
 A major	 E major	 A major	 E major
 F major	 G major	 D major	 C major
 D minor	 A minor	 E minor	 B major

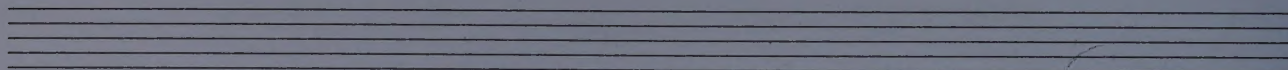
2. Name 2 keys in which the notes may be found in the tonic triads.

(a) major minor	(c) major minor	(e) major minor
(b) major minor	(d) major minor	(f) major minor

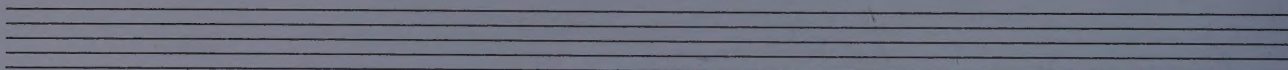
3. Name the keys, then copy the passages using key signatures instead of accidentals.



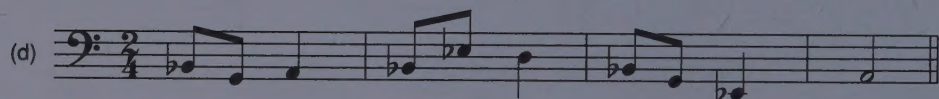
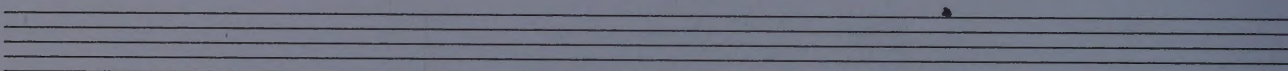
Key



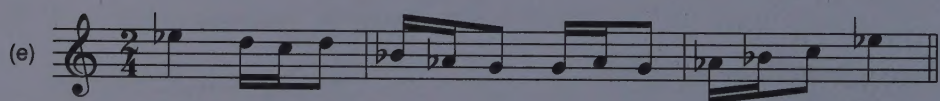
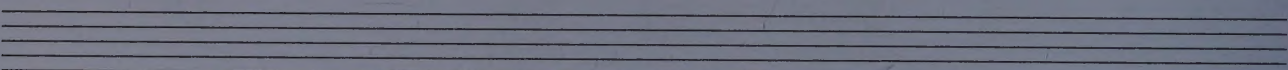
Key



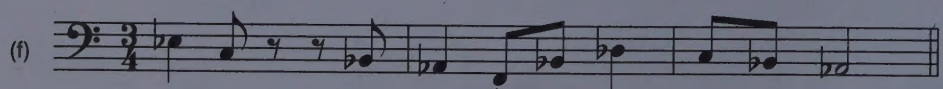
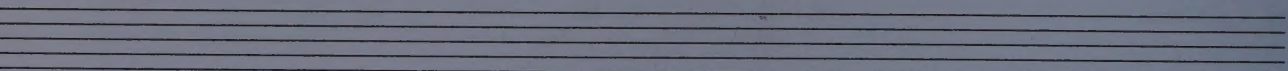
Key



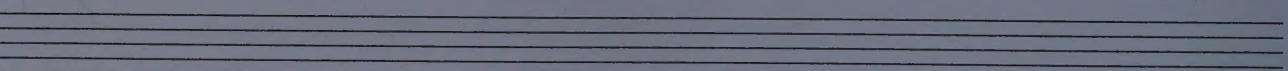
Key



Key



Key



Beyond 2 Ledger Lines

1. Name the notes.

(a)

.....

(b)

.....

2. Rewrite the following in the given clef, but at the same pitch.

(a)

(b)

(c)

(c)










(c)

1. Transpose these tunes an octave lower in the *Bass Clef*.

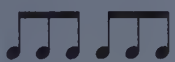
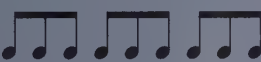
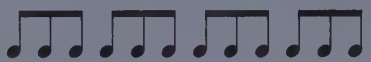
(a)

Compound Time ($\frac{6}{8}$ $\frac{9}{8}$ $\frac{12}{8}$)

SIMPLE DUPLÉ	$\frac{2}{4}$ $\frac{3}{2}$
SIMPLE TRIPLE	$\frac{3}{4}$ $\frac{3}{2}$ $\frac{3}{8}$
SIMPLE QUADRUPLE	$\frac{4}{4}$ $\frac{4}{2}$

	SIMPLE	COMPOUND
DUPLE	$\frac{2}{4}$ 	$\frac{6}{8}$  (2  in a bar)
TRIPLE	$\frac{3}{4}$ 	$\frac{9}{8}$  (3  in a bar)
QUADRUPLE	$\frac{4}{4}$ 	$\frac{12}{8}$  (4  in a bar)

When a  is divided into 3 quavers, they are beamed together.

$\frac{6}{8}$  (2 groups)	$\frac{9}{8}$  (3 groups)	$\frac{12}{8}$  (4 groups)
---	---	---

1. Describe the time signatures below.

(a) $\frac{9}{8}$ = compound triple

(f) $\frac{6}{8}$ =

(b) $\frac{3}{4}$ =

(g) $\frac{2}{4}$ =

(c) $\frac{4}{4}$ =

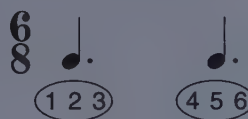
(h) $\frac{9}{8}$ =

(d) $\frac{12}{8}$ =

(i) $\frac{3}{8}$ =

(e) $\frac{4}{2}$ =

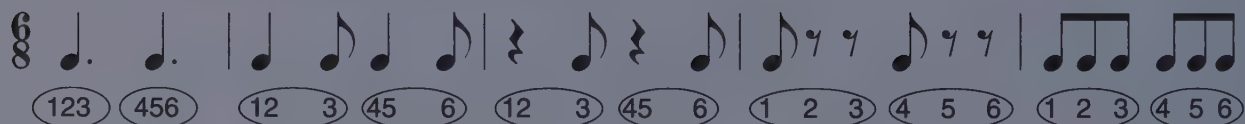
(j) $\frac{3}{2}$ =

SIMPLE DUPLÉCOMPOUND DUPLÉ

6/8 Time - General Rules: (a) in 2 groups - (1 2 3) (4 5 6)

(b) consider the groups as

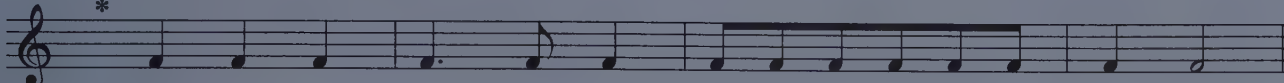
(c) the dot - gets a beat by itself

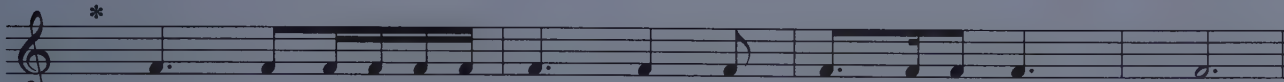
EXAMPLES ON GROUPING OF NOTES / RESTS


The example below is used in syncopated rhythms.




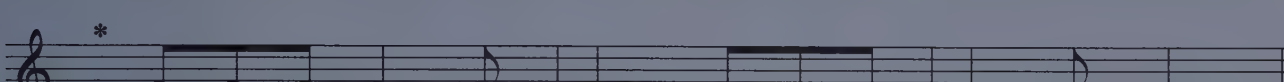
1. Prefix the time signature as $\frac{3}{4}$ or $\frac{6}{8}$.

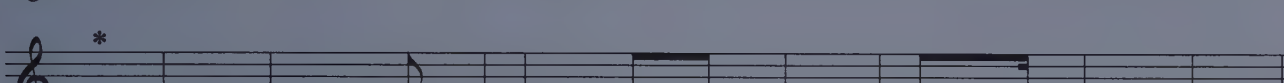
(a) 

(b) 


(c) 


(d) 

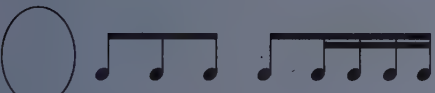
(e) 

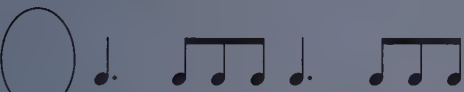
(f) 

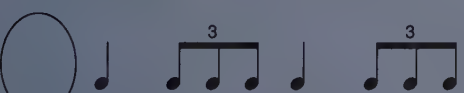
2. Add the time signature at the beginning of each of the following. Then describe the kind of time.

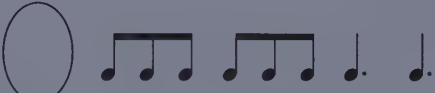
(a)  Kind of time: simple duple


(b)  Kind of time:


(c)  Kind of time:

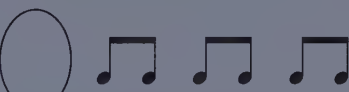
(d)  Kind of time:


(e)  Kind of time:

(f)  Kind of time:

(g)  Kind of time:

(h)  Kind of time:

(i)  Kind of time:

(j)  Kind of time:



3. Add the missing bar-lines to the following, which begin on the first beat of the bar.

(a)

(b)

(c)

(d)

(e)

(f)

4. At each of the places marked *, add one rest (with a dot, if needed).

(a)

(b)

(c)

(d)

(e)

(f)

(g)

(h)

(i)

(j)

A melody in simple time may be written in compound time (e.g. a) and vice versa (e.g. b) without altering its sound.

(e.g. a)

(e.g. b)

5. Rewrite the following in the given time signatures.

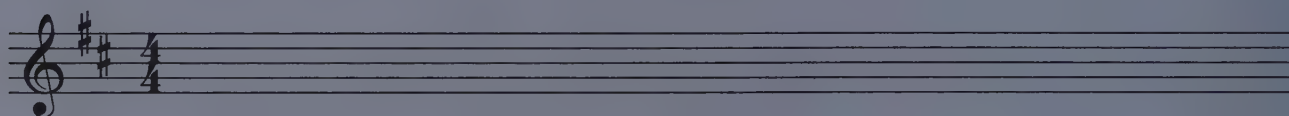
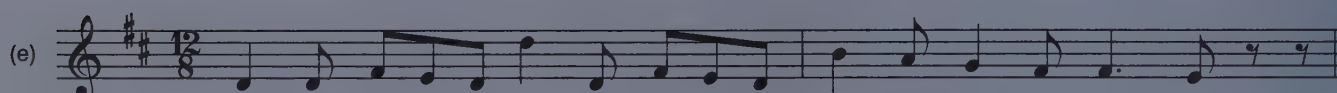
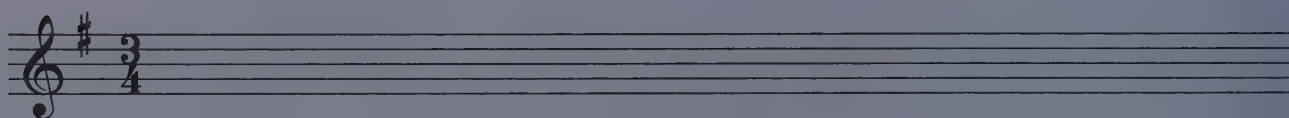
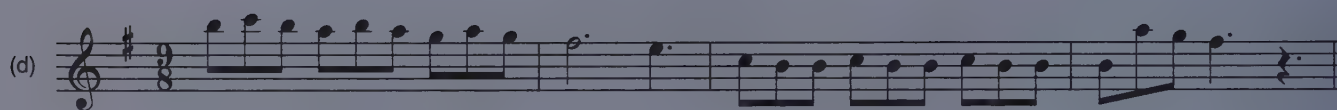
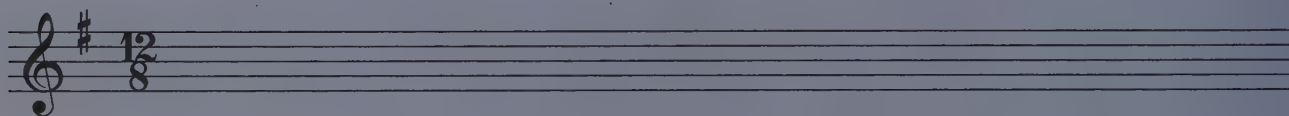
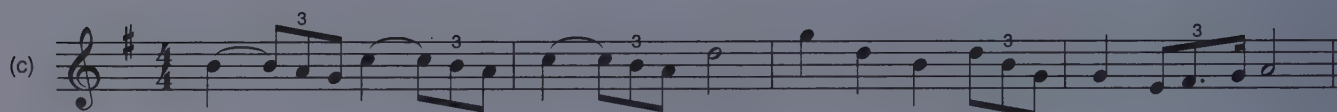
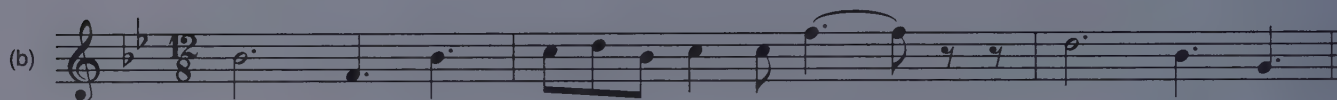
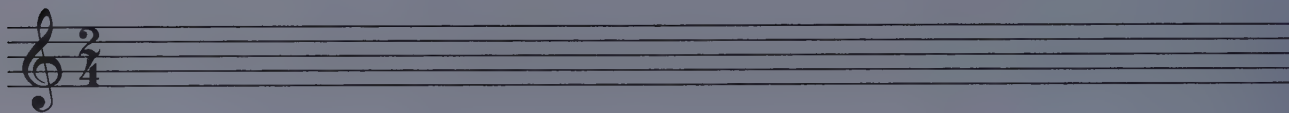
(a)

(b)

(c)

(d)

6. Rewrite the following in the given time signature.



1. Fill in the key signatures for the major keys and their relative minors.

C major -	- A minor	F major -	- D minor
G major - F#	- E minor	Bb major -	- G minor
D major -	- B minor	Eb major -	- C minor
A major -	- F# minor	Ab major -	- F minor
E major -	- C# minor		

MINOR SCALE

When writing scales WITHOUT key signatures, put the correct accidentals (# or b) before the notes where necessary. However, if the accidental is a natural (\natural), the natural sign should be omitted.

HARMONIC MINOR : Ascending and Descending - raise 7th note a semitone

MELODIC MINOR : Ascending - raise 6th and 7th note a semitone
Descending - lower 6th and 7th note a semitone

Examples : C minor

Harmonic

Melodic

If written WITHOUT key signatures, remember to omit the (\natural) sign.

Harmonic

Melodic


Notes making semitones in the 3 kinds of scales.

Major	-	1	2	$\overline{3\ 4}$	5	6	$\overline{7\ 8}$		$\overline{8\ 7}$	6	5	$\overline{4\ 3}$	2	1
Minor (harmonic)	-	1	2	$\overline{3\ 4}$	5	6	$\overline{7\ 8}$		$\overline{8\ 7}$	$\overline{6\ 5}$	4	$\overline{3\ 2}$	1	
Minor (melodic)	-	1	2	$\overline{3\ 4}$	5	6	$\overline{7\ 8}$		8	7	$\overline{6\ 5}$	4	$\overline{3\ 2}$	1

- 2.** First, write the key signatures in the brackets. Then insert the accidentals to form the scales named. Mark semitones with .


HARMONIC SCALES

(a)



A minor

(b)



E minor ()

(c)

Musical notation for exercise (c) on a single staff. It begins with a treble clef. The melody consists of two measures. The first measure contains eight eighth notes: G4, A4, B4, C5, D5, E5, F5, and G5. The second measure contains eight eighth notes: F5, E5, D5, C5, B4, A4, G4, and F4. The piece concludes with a double bar line.

D minor ()

MELODIC SCALES

(d)

Musical notation for exercise (d) on a single five-line staff. The notation begins with a treble clef. The melody consists of 16 eighth notes. The first measure contains 8 notes, and the second measure contains 8 notes. The notes follow a chromatic scale: C4, C#4, D4, D#4, E4, F4, F#4, G4 in the first measure, and G#4, A4, A#4, B4, B#4, C5, C#5, D5 in the second measure.

A minor

(e) Musical notation for exercise (e) on a single staff. It consists of two measures. The first measure contains six eighth notes: G4, A4, B4, C5, D5, and E5. The second measure contains six eighth notes: F5, E5, D5, C5, B4, and A4. The notes are beamed together in pairs.

E minor ()

(f)



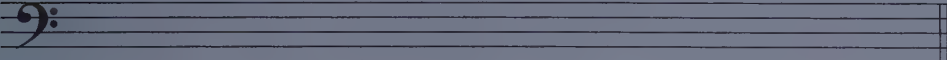
Fugue

Fugue in G major, BWV 578

D minor ()

3. Write the scales with key signatures and adding necessary accidentals. Use the given rhythms.



- (a)  A melodic minor, ascending

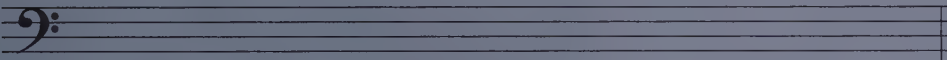


- (b)  A harmonic minor, descending



- (c)  E melodic minor, descending



- (d)  E harmonic minor, ascending



- (e)  D melodic minor, ascending



- (f)  D melodic minor, descending

4. Match the minor key to its relative major.

The key signature of a minor key is the same as its relative major. To find its relative major, go up 3 semitones. If it is a black key, treat it as a flat (\flat).

C minor	<input type="radio"/>
C \sharp minor	<input type="radio"/>
E minor	<input type="radio"/>
F minor	<input type="radio"/>
F \sharp minor	<input type="radio"/>

G major	<input type="radio"/>
E major	<input type="radio"/>
E \flat major	<input type="radio"/>
A major	<input type="radio"/>
A \flat major	<input type="radio"/>

A minor	<input type="radio"/>
B minor	<input type="radio"/>
G minor	<input type="radio"/>
D minor	<input type="radio"/>

C major	<input type="radio"/>
B \flat major	<input type="radio"/>
D major	<input type="radio"/>
F major	<input type="radio"/>

5. Below are the new minor keys for Grade 3. In each case, mark over each pair of semitones.

(a) B harmonic minor

B melodic minor

(ascending) (descending)

(b) F# harmonic minor

F# melodic minor

(ascending) (descending)

(c) C# harmonic minor

C# melodic minor

(ascending) (descending)

(d) G harmonic minor

G melodic minor

(ascending) (descending)

(e) C harmonic minor

C melodic minor

(ascending) (descending)

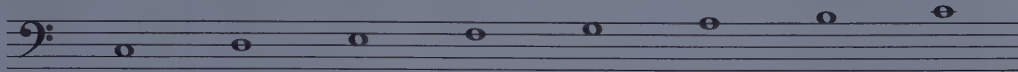
(f) F harmonic minor

F melodic minor

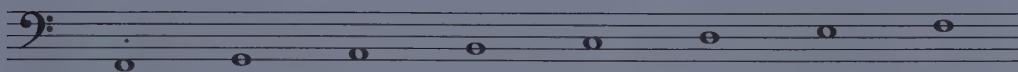
(ascending) (descending)

6. Insert accidentals where necessary to form the scales named. Draw over each pair of semitones.

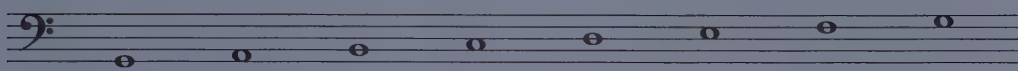
(a) C harmonic minor



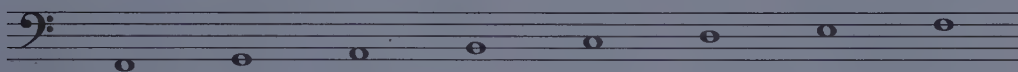
(b) F melodic minor



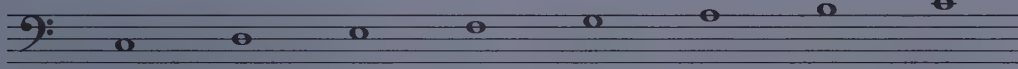
(c) G melodic minor



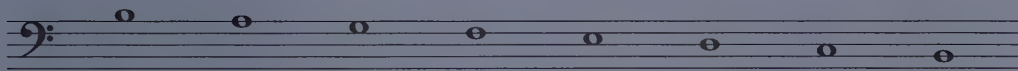
(d) F# harmonic minor



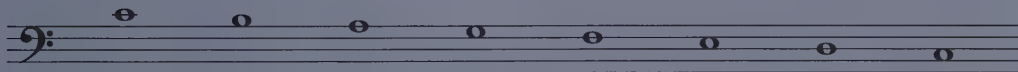
(e) C# melodic minor



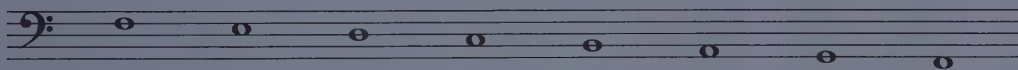
(f) B melodic minor



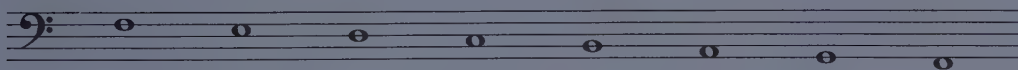
(g) C melodic minor



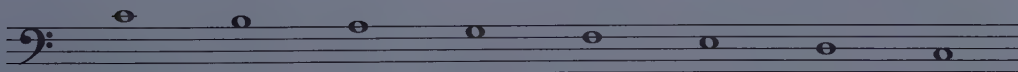
(h) F harmonic minor




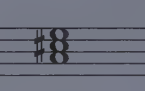
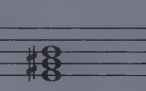
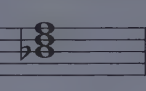
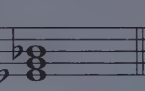
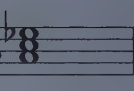
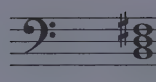
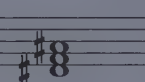
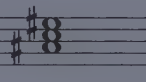
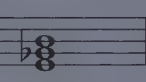

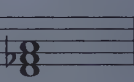
(i) F# melodic minor



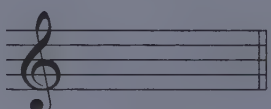
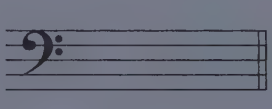
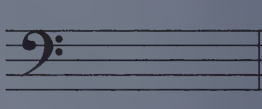
(j) C# harmonic minor



Examples of tonic triads WITHOUT key signatures.

					
D major	A major	E major	B \flat major	E \flat major	A \flat major
					
B minor	F \sharp minor	C \sharp minor	G minor	C minor	F minor


7. Write the tonic triads with key signatures.


			
D minor	G minor	C minor	F minor
			
E minor	B minor	F \sharp minor	C \sharp minor
			
A \flat major	E major	E \flat major	A major


8. Write the tonic triads without key signatures.


			
G minor	B minor	A \flat major	E major
			
C minor	F \sharp minor	E \flat major	A major
			
F minor	C \sharp minor	B \flat major	D major


9. Write the scales with key signatures. Use the given rhythms.


(a)  B harmonic minor, ascending


(b)  G melodic minor, descending


(c)  C melodic minor, ascending

(d)  F# harmonic minor, descending

(e)  F melodic minor, descending

(f)  C# harmonic minor, ascending

(g)  C melodic minor, descending

(h)  G melodic minor, ascending

Grouping Notes and Rests in Compound Time

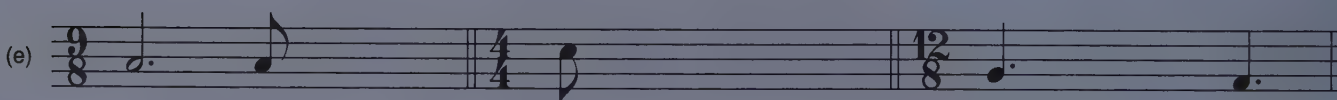
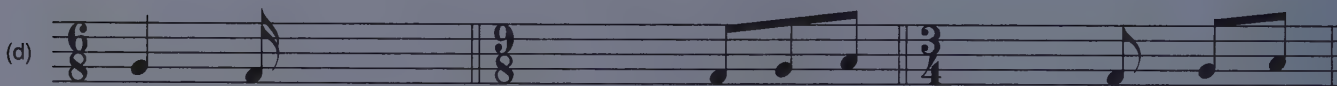
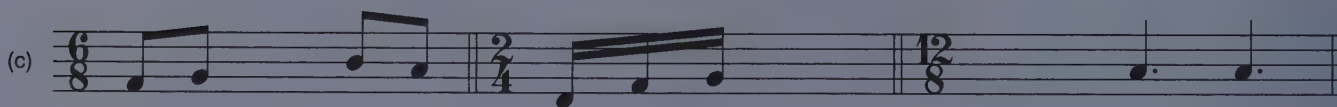


$\frac{1}{2}$ may be replaced by $\frac{1}{4}$

Note / Rest lasting a full bar



1. Complete these bars with suitable rests.



2. Rewrite the following grouping the notes and rests correctly.

(a)

(b)

(c)

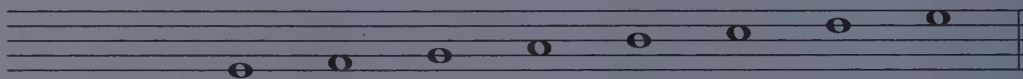
(d)

(e)

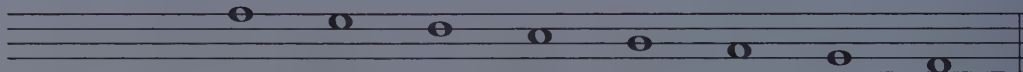
(f)

1. Add the clefs and key signatures to form the scales given. Insert accidentals where necessary.

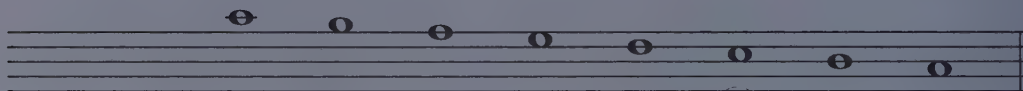
(a) E major



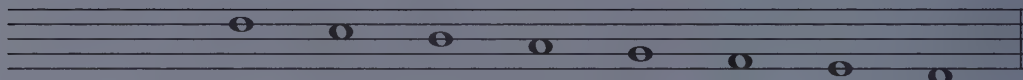
(b) A \flat major



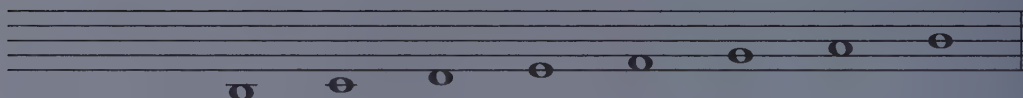
(c) C harmonic minor



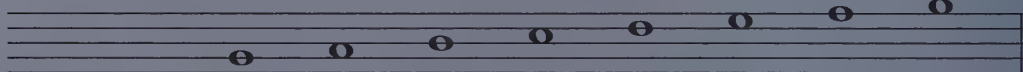
(d) F \sharp melodic minor



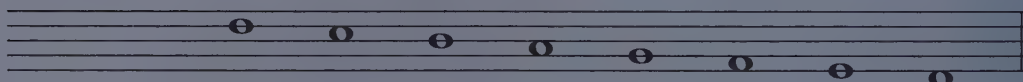
(e) B melodic minor



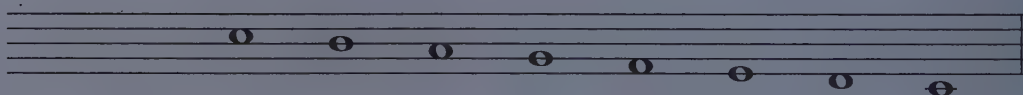
(f) G melodic minor



(g) F harmonic minor



(h) C \sharp harmonic minor



When asked to name the key of a passage, remember that :

- (1) The passage may not use all the notes of the scale.
- (2) The passage may use notes from the melodic minor.

Example 1

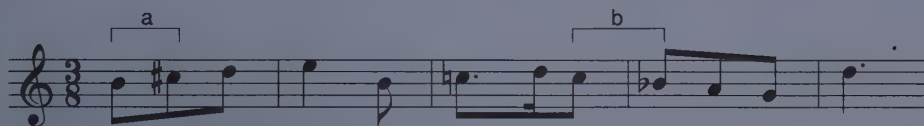
A major - F \sharp C \sharp G \sharp

In the passage below, F \sharp is not used at all as the note F is not found in the passage.



Example 2

D minor melodic - D E F G A B \flat C \sharp D C \flat B \flat A G F E D

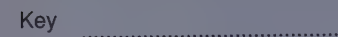
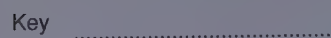
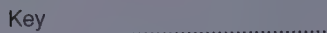


2. First, bring out the key signature, then the 6th or 7th notes.
Next, name the key and write its form (h = harmonic or m = melodic).

- | | | | | | | |
|-----|--|---|---|---|-------|-------------|
| (a) | C \sharp D E F \sharp G \sharp A \sharp B - | / | G \sharp A \sharp | = | B | minor () |
| (b) | C D E F G A \flat B \flat - | / | B \flat E \flat A \flat D \flat | = | | minor () |
| (c) | C D \sharp E F \sharp G A B - | / | | = | | minor (h) |
| (d) | C D E \flat F G A \flat B - | / | | = | C | minor () |
| (e) | C D E F \sharp G \sharp A B - | / | | = | | minor () |
| (f) | C D E F \sharp G A B \flat - | / | | = | | minor () |
| (g) | C \sharp D E \sharp F \sharp G \sharp A B - | / | | = | | minor () |
| (h) | C D E \flat F G A B - | / | | = | minor | () |
| (i) | C \sharp D \sharp E F \sharp G \sharp A B \sharp - | / | | = | | minor () |
| (j) | C \sharp D E F G A B \flat - | / | | = | | minor () |

(Note : There are 5 harmonic and 5 melodic minors.)

3.





Key



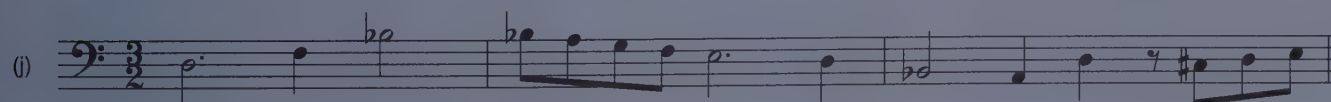
Key



Key



Key



Key

Four-bar Rhythm

ANACRUSIS - an opening phrase which does not start on the first beat of bar 1.

In such cases, the number of beats in bar 4 plus the beats before bar 1 add up to a full bar.

Therefore, in $\frac{3}{4}$ time, a four-bar rhythm contains 12 beats and in $\frac{4}{4}$ time, a four-bar rhythm contains 16 beats, irrespective of which beat it starts on.

Below are examples of rhythms :



The 2nd half is the exact repetition of the 1st half.



The 2nd half may be nearly the same as the 1st half.



The 2 halves may start similarly.



There may be rhythmic repetitions used in other ways.



This rhythmic repetition is an example of the "ready-steady-go" principle.
A pattern is played 3 times with the 3rd one continuing.



Here, there are no repetitions at all.

1. Compose four-bar rhythm beginning as follows.

(a) $\frac{2}{4}$  _____

(b) $\frac{3}{4}$  _____

(c) $\frac{4}{4}$  _____

(d) $\frac{4}{4}$  _____

(e) $\frac{2}{2}$  _____

(f) $\frac{3}{2}$  _____



(g) $\frac{6}{8}$  _____



(h) $\frac{9}{8}$  _____



(i) $\frac{2}{4}$  _____

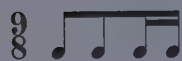

(j) $\frac{3}{4}$  _____



2. Include each of the following in a four-bar rhythm, though not necessarily at the beginning.

(a) 




(b) 




(c) 


(d) 


(e) 


(f) 


(g) 


(h) 


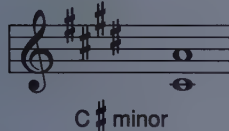
In Grade 3, intervals of the 4th, 5th and 8th degrees are perfect irrespective of major or minor scales.

Major }
Minor } Perfect 4th, Perfect 5th, Perfect 8ve

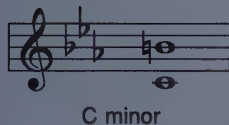
To determine intervals

1. Count the interval.
2. Look at the bottom note as tonic of a major key.
3. If upper note is found in that key, then it is a major interval; if not, it is a minor interval.

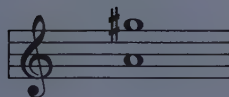
Examples:



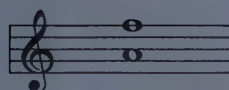
1. Count the interval - 6th
2. Treat the key as C major.
C D E F G A B C
3. "A" is found in C major. Interval is major 6th.
4. As actual note is C#, interval is reduced to minor 6th.



1. Count the interval - 7th
2. Treat the key as C major.
C D E F G A B C
3. "B" is found in C major. Interval is major 7th.



1. Count the interval - 7th
2. Treat the key as A major.
A B C# D E F# G# A
3. "G#" is found in A major. Interval is major 7th.



1. Count the interval - 6th
2. Treat the key as A major.
A B C# D E F# G# A
3. "F" is not found in A major. Interval is minor 6th.

For checking purpose

This is a fast method to check intervals. It applies to all keys (major or minor).

After the tonic is minor 2nd, followed by major 2nd, minor 3rd, major 3rd, perfect 4th, augmented 4th, etc.

Remember this pattern :

minor Major minor Major, Perfect Augmented Perfect, minor Major minor Major.

m2 M2 m3 M3 P4 A4 P5 m6 M6 m7 M7



m = minor
M = Major
P = Perfect
A = Augmented

1. Name the following intervals.

(a) **F \sharp minor**

minor 6th

(g) **F minor**

.....

(m) **G major**

.....

(s) **A minor**

.....

(b) **E \flat major**

.....

(h) **D minor**

.....

(n) **A major**

.....

(t) **C \sharp minor**

.....

(c) **G minor**

.....

(i) **F major**

.....

(o) **A \flat major**

.....

(u) **B minor**

.....

(d) **D minor**

.....

(j) **B \flat major**

.....

(p) **C major**

.....

(v) **C minor**

.....

(e) **F# minor**

.....

(k) **D# minor**

.....

(q) **E# minor**

.....

(w) **Bb minor**

.....

(f) **F# major**

.....

(l) **D major**

.....

(r) **E# major**

.....

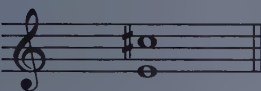
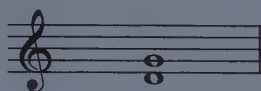
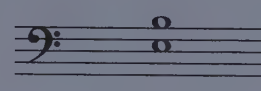
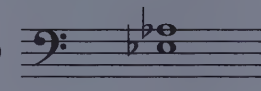
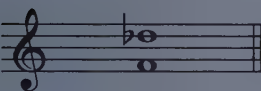
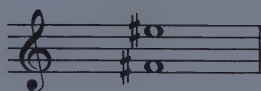
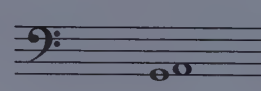
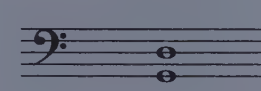
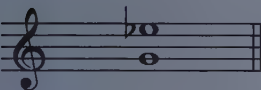
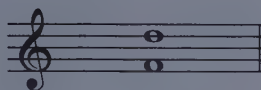
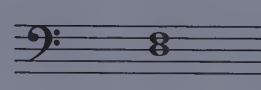
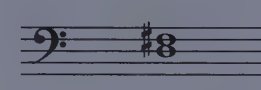
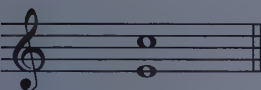
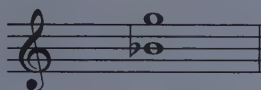
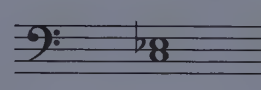
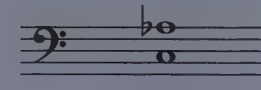
(x) **Bb major**

.....

Check your answers using the keyboard below.
(m M m M P A P m M m M)



2. Name these intervals, the lower note being the tonic.

(a) 	(e) 	(i) 	(m) 
(b) 	(f) 	(j) 	(n) 
(c) 	(g) 	(k) 	(o) 
(d) 	(h) 	(l) 	(p) 

3. Write the intervals above the tonic notes.

(a)  minor 3rd	(e)  perfect 4th	(i)  major 3rd	(m)  major 7th
(b)  perfect 5th	(f)  perfect 4th	(j)  major 2nd	(n)  major 6th
(c)  minor 3rd	(g)  perfect 5th	(k)  major 7th	(o)  major 6th
(d)  major 6th	(h)  minor 6th	(l)  major 7th	(p)  minor 3rd

Check your answers using the keyboard below.
(m M m M P A P m M m M)



Simple Phrase Structure

In Grade 3, pupils are expected to know the basic types of phrases.


A melody may consist of four phrases:

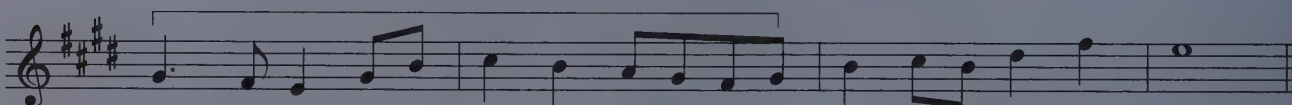
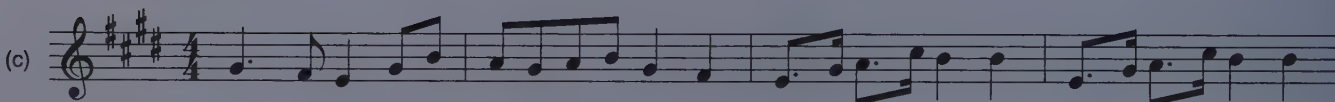
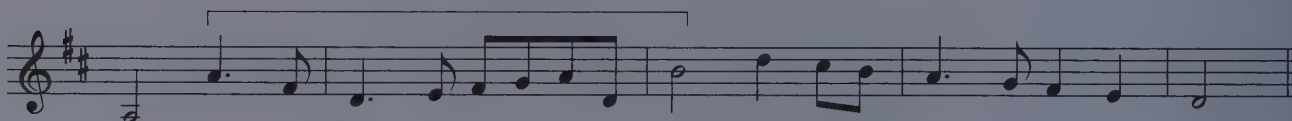
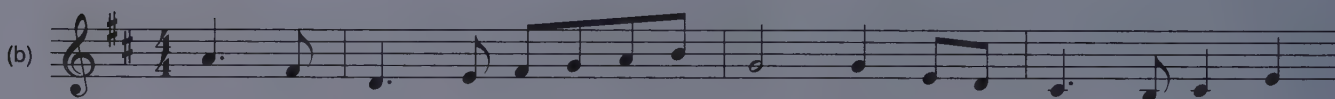
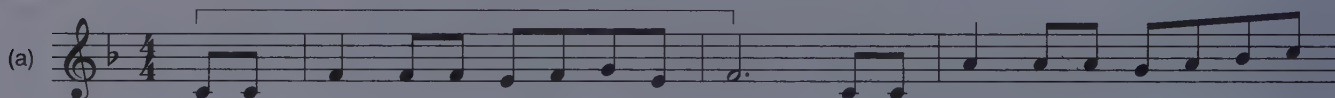
8 - bar melody - four 2 - bar phrases

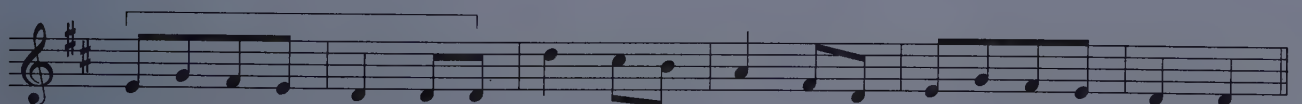
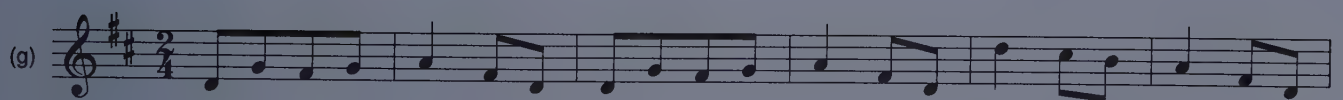
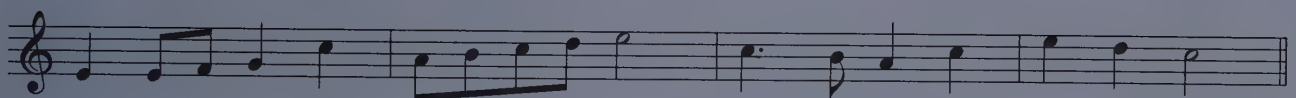
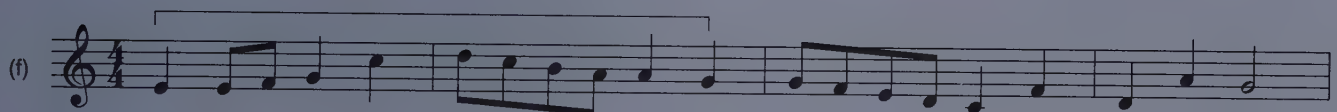
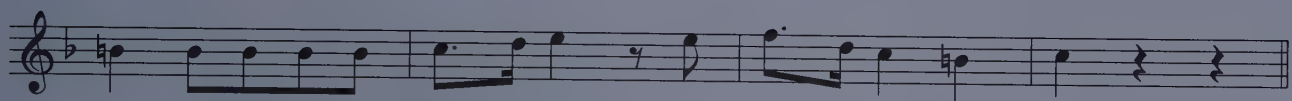
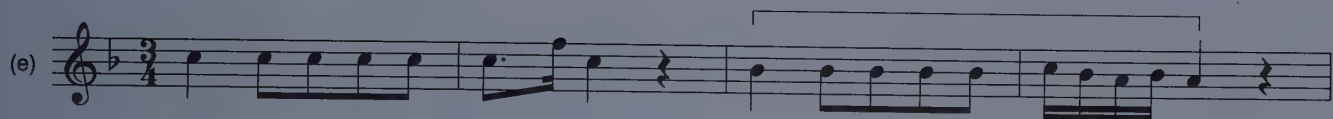
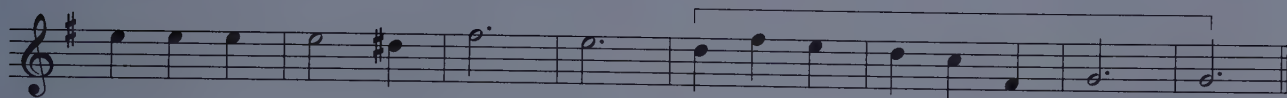
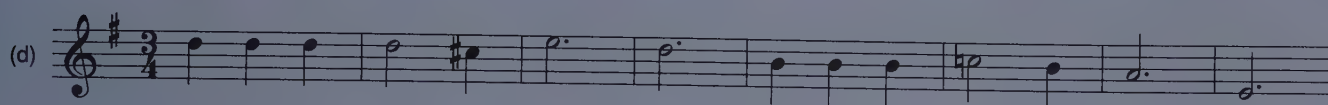
16- bar melody - four 4 - bar phrases

To spot phrases


1. Phrases in a melody often start with the same rhythm, or rhythms which are nearly the same.
Look out for repetitions or similarities.
2. A phrase usually ends on a longer note.

1. Add square brackets  to show the phrases in each melody.





Italian Terms - Grades 1 & 2

<i>a</i>	- at, to, by	<i>larghetto</i>	- less slow than <i>largo</i>
<i>a tempo</i>	- resume the normal speed	<i>largo</i>	- slow and stately
<i>accelerando</i>	- getting faster	<i>legato</i>	- smoothly
<i>adagio</i>	- slow	<i>lento</i>	- slow
<i>al, alla</i>	- to the , in the style of	<i>ma</i>	- but
<i>alla marcia</i>	- in the style of a march	<i>maestoso</i>	- majestically
<i>allargando</i>	- broadening	<i>meno</i>	- less
<i>allegro</i>	- lively, fast	<i>mezzo</i>	- half
<i>allegretto</i>	- slightly slower than <i>allegro</i>	<i>moderato</i>	- moderately
<i>andante</i>	- at a moderate pace	<i>molto</i>	- much
<i>andantino</i>	- slightly faster or slower than <i>andante</i>	<i>mosso, moto</i>	- movement
<i>assai</i>	- very	<i>meno mosso</i>	- slower
<i>cantabile</i>	- in a singing style	<i>non</i>	- not
<i>con, col</i>	- with	<i>piano (P)</i>	- soft
<i>crescendo</i>	- getting louder	<i>pianissimo (pp)</i>	- very soft
<i>da capo (D.C.)</i>	- from the beginning	<i>più</i>	- more
<i>da capo al fine</i>	- from the beginning to the end	<i>poco</i>	- a little
<i>dal segno (D.S.)</i>	- from the sign 	<i>presto</i>	- very fast
<i>decrescendo</i>	- getting softer	<i>rallentando (rall.)</i>	- getting slower
<i>diminuendo (dim.)</i>	- getting softer	<i>ritardando (ritard.)</i>	- getting slower
<i>dolce</i>	- sweetly	<i>ritenuto (rit.)</i>	- hold back (slower at once)
<i>e, ed</i>	- and	<i>senza</i>	- without
<i>espressivo (espr.)</i>	- with expression	<i>sforzando</i>	- forced, accented
<i>fine</i>	- the end	<i>sforzato (sf, sfz)</i>	
<i>forte (f)</i>	- loud	<i>simile (sim.)</i>	- in the same manner
<i>fortissimo (ff)</i>	- very loud	<i>sostenuto</i>	- sustained
<i>fortepiano (fp)</i>	- loud, then soft at once	<i>staccato</i>	- short, detached
<i>giocoso</i>	- gay, merry	<i>tempo</i>	- the speed of the music
<i>grave</i>	- very slow, solemn	<i>tenuto</i>	- held
<i>grazioso</i>	- gracefully	<i>troppo</i>	- too much
		<i>vivace, vivo</i>	- lively, quick

Italian terms - Grade 3

<i>adagietto</i>	- rather slow (but faster than <i>adagio</i>)
<i>ad libitum (ad lib.)</i>	- at pleasure (speed and manner of performance left to the performer)
<i>agitato</i>	- agitated
<i>alla breve</i>	- 2 minim beats (♩, $\frac{2}{2}$)
<i>amore</i>	- love (<i>amoroso</i> : loving)
<i>anima</i>	- soul, spirit (<i>con anima</i> : with feeling, spirited)
<i>animato</i>	- animated, lively (<i>animando</i> : getting more lively)
<i>ben</i>	- well
<i>brio</i>	- vigour (<i>con brio</i> : with vigour, lively)
<i>comodo</i>	- convenient (<i>tempo comodo</i> : at a convenient speed)
<i>deciso</i>	- with determination
<i>delicato</i>	- delicate
<i>energico</i>	- energetic
<i>forza</i>	- force
<i>largamente</i>	- broadly
<i>leggiere</i>	- light, delicate
<i>marcato (marc.)</i>	- marked, accented
<i>marziale</i>	- martial (in a military style)
<i>mesto</i>	- sad
<i>pesante</i>	- heavy
<i>prima, primo</i>	- first
<i>risoluto</i>	- bold, strong
<i>ritmico</i>	- rhythmically
<i>rubato, tempo rubato</i>	- robbed (with some freedom of time)
<i>scherzando, scherzoso</i>	- playful, joking
<i>seconda, secondo</i>	- second
<i>semplice</i>	- simple, plain
<i>sempre</i>	- always
<i>stringendo</i>	- getting faster
<i>subito</i>	- suddenly
<i>tanto</i>	- so much
<i>tranquillo</i>	- calm, tranquil
<i>triste, tristamente</i>	- sad, sorrowful
<i>volta</i>	- time (<i>prima volta</i> : first time)

METRONOME	ITALIAN TERM	MEANING
40 - 60	largo	- slow
	lento	- slow
66 - 76	adagio	- slow
76 - 108	andante	- at a moderate pace
108 - 120	moderato	- moderate speed
120 - 168	allegretto	- a little slower than allegro
	allegro	- lively, fast
	vivace	- lively, quick
168 - 208	presto	- very quick
	prestissimo	- as fast as possible

NOTE: The above is an approximate reading on the metronome.

Not all metronomes give the same reading.

However, it is safe to assume that:











below 76 is slow

76 - 120 is moderate

120 - 168 is fast

above 168 is very fast

1. Underline the Italian Term which would best indicate the speed given.

- | | | | |
|--|---------------------|------------------------|-----------------------|
| (a)  = 138 | (i) lento | (ii) allegretto | (iii) presto |
| (b)  = 126 | (i) allegro | (ii) adagio | (iii) presto |
| (c)  = 88 | (i) allegro | (ii) andante | (iii) presto |
| (d)  = 120 | (i) largo | (ii) andante | (iii) allegro |
| (e)  = 90 - 100 | (i) allegro | (ii) lento | (iii) andante |
| (f)  = 108 | (i) moderato | (ii) presto | (iii) adagio |
| (g)  = 126-138 | (i) presto | (ii) allegro | (iii) moderato |
| (h)  = 170 | (i) lento | (ii) andante | (iii) presto |
| (i)  = 45 | (i) vivace | (ii) largo | (iii) moderato |
| (j)  = 100 | (i) andante | (ii) allegro | (iii) presto |

2. Give the meaning of these terms and signs.

adagio -

allegro -

amoroso -

andante -

a tempo -

cantabile -

con brio -

cresc. -

D.C. -

dim. e rit. -

f -

grazioso -

legato -

meno mosso -

mf -

moderato -

pp -

poco a poco -

p dolce -

p leggiero -

ritmico -


scherzando -

seconda volta -


sempre -

subito -

 -

 -

 -

 -

 -

 -

1. Look at the melody, then answer the questions.

- (a) What is the time signature ?

Underline the words that describe it.

simple compound duple triple quadruple

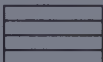
- (b) Name the degree of the scale of the first note.

- (c) Which is the loudest note ? in bar

- (d) Which bar has the same rhythm as bar 2 ? Bar

- (e) Draw a circle round the 5th degree of the scale whenever it appears in bars 1 - 4.

- (f) Draw the rest required to fill up bar 8.



- (g) In which bars is the key-note not used ? Bars, and

- (h) Which bars contain the first 4 notes of the scale ? Bars and

- (i) Give the meaning of the following.

$\text{♩} = 56$

-

legato

-

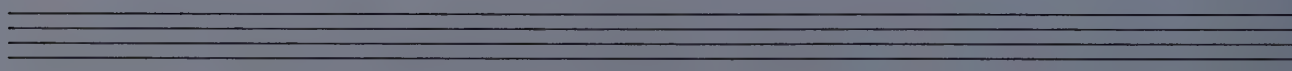
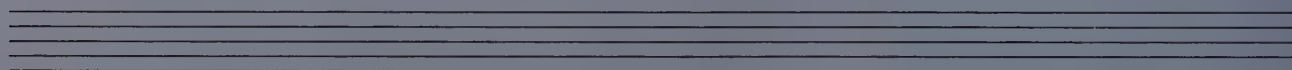


-

pp


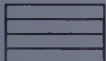




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- (j) Rewrite bars 5 - 8 without using a key signature.



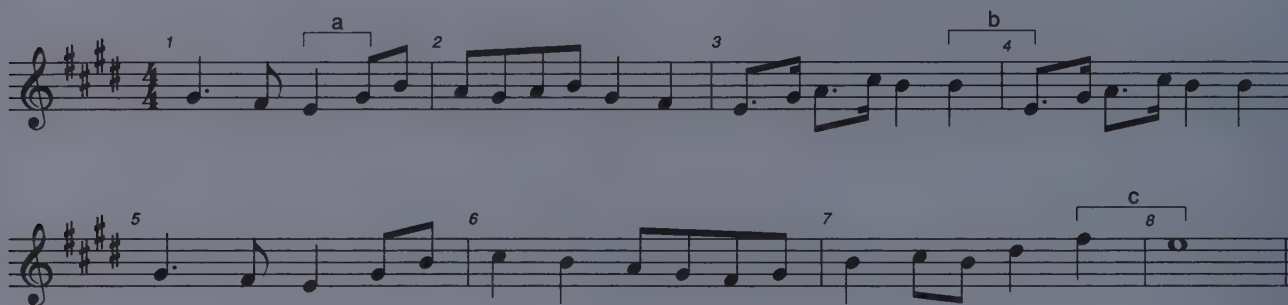
2. Look at the melody below, then answer the questions.



- (a) How else can the time signature be written ?
 What kind of time is it ?
- (b) Name the interval of the last two notes in bar 2.
- (c) How else can  be written ? 
- (d) Name the notes that are accented., and
- (e) Which note in the scale is not used at all ?
- (f) Give the pitch name of the highest note.
- (g) Draw a circle round three notes next to each other which belong to the tonic triad.
- (h) Give the meaning of the following.
 -  -
 -  -
- (i) Rewrite the rhythm of bars 1 - 4 halving the note values.

2
4

3. Look at the melody below, then answer the questions.



- (a) Name the key.

What is its relative minor ?

- (b) Name the degree of the scale of the first note.

- (c) In which bar is the melody repeated ? Bar 1 - Bar

Bar 3 - Bar

- (d) Write a rest equivalent to :

2nd note of bar 3

note in bar 8

- (e) Name the intervals marked [].

a

b

c

- (f) Draw a circle round the 4th degree of the scale whenever it appears in bars 1 - 2.

- (g) Rewrite bars 5 - 8 without using a key signature.

4. Look at the melody below and then answer the questions.

Andante

- (a) Name the keys found in :

Bars 1 - 2 Bars 3 - 4 Bars 5 - 6

- (b) Which note is the longest ? in bar

- (c) Write a rest equivalent to the first note of bar 1.

- (d) Name the highest note.

Name the lowest note.

- (e) Describe the time signature. (simple, compound, duple, triple, quadruple)

How else can it be written ?

What is another name for this time signature ?

- (f) What does **Andante** mean ?

What does *dolce* mean ?

- (g) Which are the two bars with un-repeated rhythms ? Bars and

- (h) Add marks to show the phrases.

- (i) Rewrite bars 5 - 8 using a different key signature. Exclude unnecessary accidentals.

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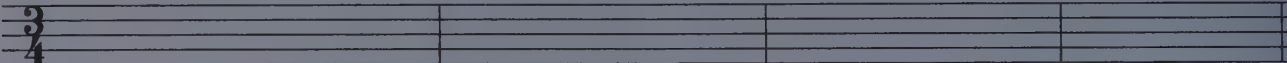
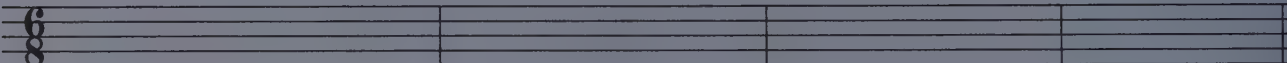
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1. Write the notes with the correct grouping for $\frac{3}{4}$ and $\frac{6}{8}$ time. Complete the last bar with rests.

(a)

(b)





2. Write the notes given by the degrees of the scale using rhythm shown.

(a) G major




1st 5th 5th 5th 4th 3rd 2nd 1st 1st 6th 6th 6th

(b) C major

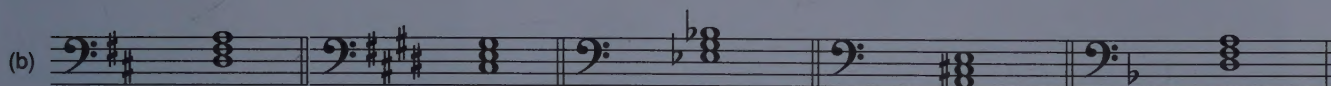



3rd 4th 3rd 4th 2nd 5th 6th 3rd 4th 2nd 3rd 1st

3. Name the keys of the following tonic triads



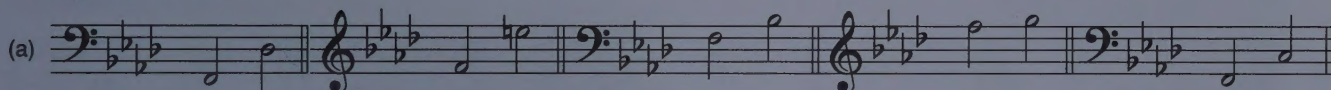
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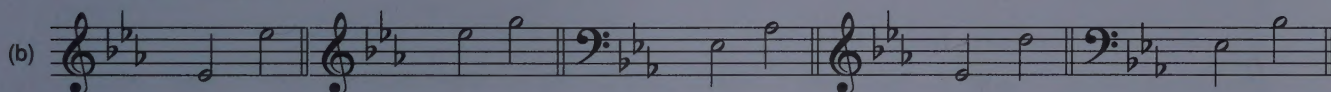
4. Describe the following intervals, giving the type (major, minor or perfect) and number.

The key is F minor.



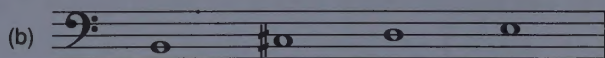
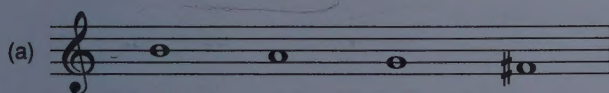
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The key is E♭ major.



.....

5. Name five scales in which all the following notes are found. (Harmonic and melodic scales count as separate scales.)



1.

2.

3.

4.

5.

1.

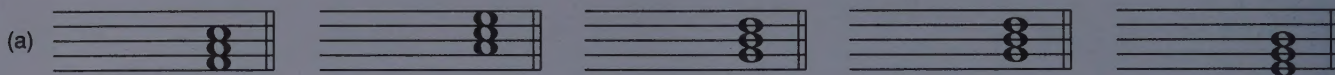
2.

3.

4.

5.

6. Add the correct clef and key signature for each of these tonic triads.



A major

C# minor

Bb major

G minor

E minor



E major

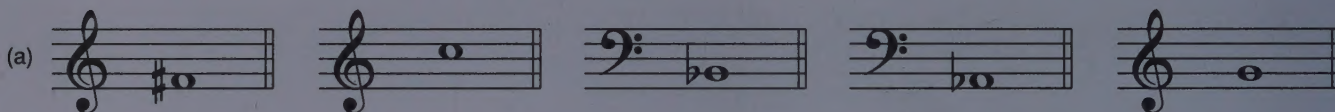
F# minor

Ab major

C minor

F minor

7. Write a note above each of the given notes to form the named intervals.



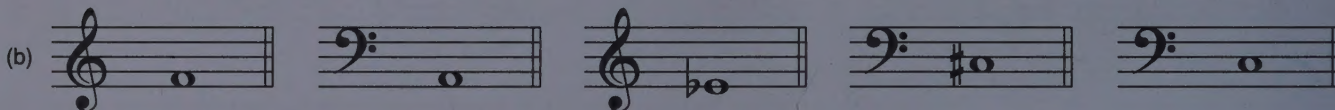
minor 6th

major 2nd

perfect 8ve

major 6th

minor 7th



perfect 4th

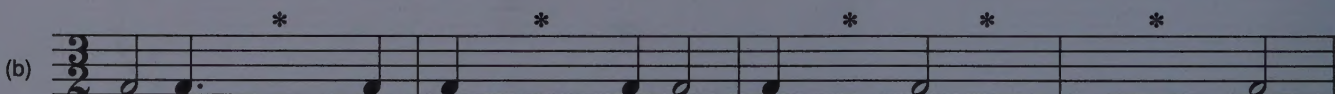
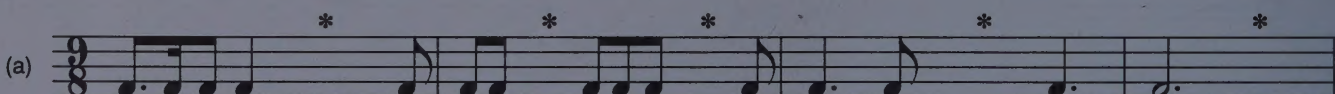
major 3rd

perfect 5th

minor 3rd

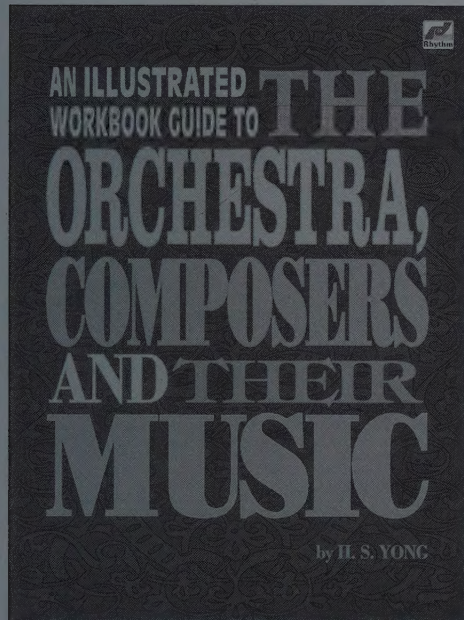
minor 6th

8. Add a rest or rests at each of the places marked * to make the bars complete.



AN ILLUSTRATED WORKBOOK GUIDE TO THE ORCHESTRA, COMPOSERS AND THEIR MUSIC

by H. S. Yong

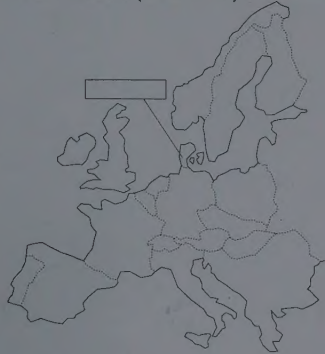


MPI-4003

- ❖ Suitable for **GRADE 3** onwards.
- ❖ A different approach to introduce composers by using maps.
- ❖ Instruments of the orchestra are illustrated very clearly for easy identification.
- ❖ A pull-out centrefold of the orchestra for wall-framing.
- ❖ Answers provided at the back of the book.

Know Your Composers

3. Romantic Period (1830-1900)



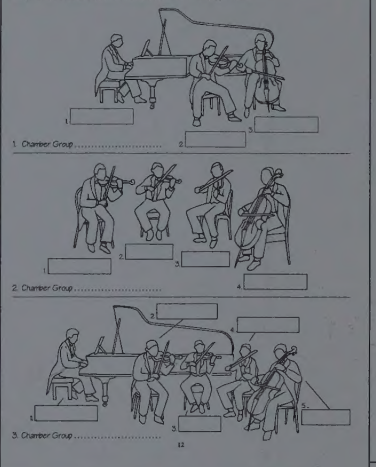
Can you match the composers with their nationality (country)? Write in their names either in their proper countries or in boxes where provided on the map.

- | | | | |
|------------|-----------------|-----------------|----------------------|
| 1. Albeniz | 8. Franck | 15. Musorgsky | 22. Schumann |
| 2. Berlioz | 9. Granados | 16. Nielsen | 23. Sibelius |
| 3. Bizet | 10. Grieg | 17. Puccini | 24. Stravinsky |
| 4. Brahms | 11. Holst | 18. Rachmaninov | 25. Tchaikovsky |
| 5. Chopin | 12. Liszt | 19. Rossini | 26. Verdi |
| 6. Dvorak | 13. Mahler | 20. Saint-Saens | 27. Vaughan-Williams |
| 7. Elgar | 14. Mendelssohn | 21. Schubert | 28. Wagner |

Chamber Music

What does the term "Chamber Music" mean?

Can you name the instruments and the different chamber groups shown?

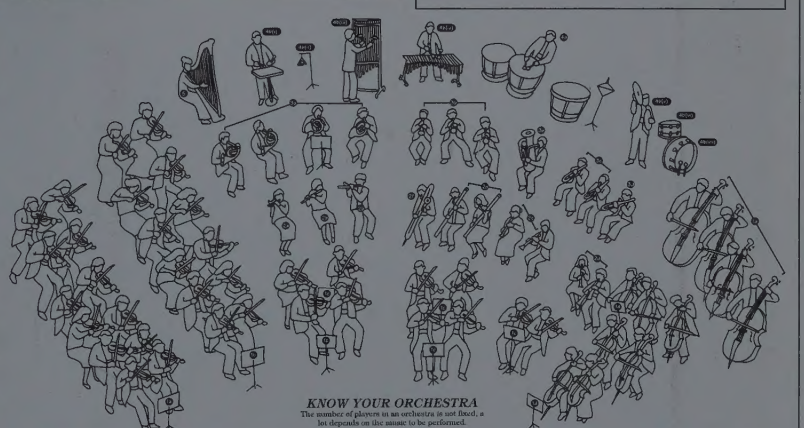


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ANSWERS

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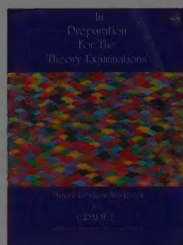
KNOW YOUR ORCHESTRA
The number of players in an orchestra is not fixed, a lot depends on the music to be performed.

Name the instruments and their families (sections) according to the numbered letters			
Fill in the correct instruments in the blank space provided. The first one has been done as an example. (The illustration may be detached from the book and used as a wall poster.)			
INSTRUMENT	USUAL NO. OF PLAYERS	INSTRUMENT	USUAL NO. OF PLAYERS
1. Violin	16	10. Trombone	8
2. Violoncello	8	11. Trumpet	12
3. Double Bass	6	12. Tuba	2
4. Flute	4	13. Snare Drum	2
5. Clarinet	4	14. Cymbal	2
6. Oboe	2	15. Bass Drum	2
7. Bassoon	2	16. Triangle	2
8. Piccolo	2	17. Gong	2
9. Harp	2	18. Mallets	2

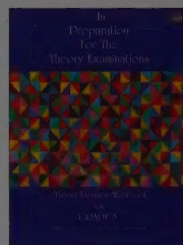
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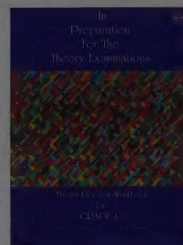
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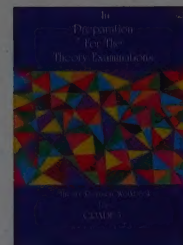
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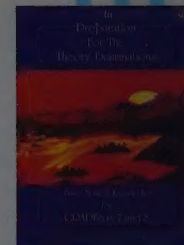
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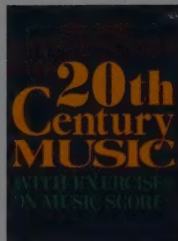
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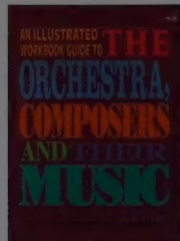
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- Can be used as a supplementary book with other Grade 7 ABRSM titles or as a stand alone.
- Answers provided.



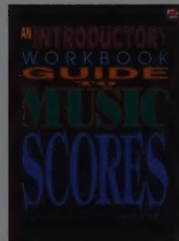
AN INTRODUCTORY WORKBOOK GUIDE TO 20TH CENTURY MUSIC
by H. S. Yong
MPI-4002 (40pp.)

- Easy to follow explanations of the different styles in 20th century music.
- Composers listed under the different styles.
- 8 exercises with music scores of the different styles.
- Suitable for Grade 5 onwards.



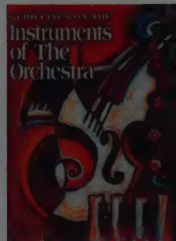
AN ILLUSTRATED WORKBOOK GUIDE TO THE ORCHESTRA, COMPOSERS AND THEIR MUSIC
by H. S. Yong
MPI-4003 (24pp.)

This workbook guide provides a fascinating insight into the world of music by looking at it from a very different angle. Maps are used to introduce composers while instruments of the orchestra are illustrated very clearly for easy identification. It is more of a fun and games book as all answers are given at the back of the book. An excellent book for introducing young children to the world of music (suitable for Grade Three onwards).



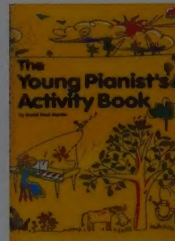
AN INTRODUCTORY WORKBOOK GUIDE TO MUSIC SCORES
by H. S. Yong
MPI-4004 (40pp.)

This second book in the series introduces the beginner to the world of music scores. Questions set are at a very simple level with answers available at the back of the book. There is also plenty of reference material in the front part of the book. The music scores have been carefully selected to represent the characteristic style of each period in music and to provide an easy-to-follow progress and development of Western Classical Music from 1600-1920s.



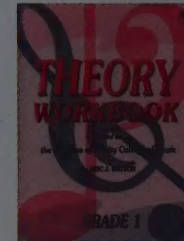
GUIDELINES ON THE INSTRUMENTS OF THE ORCHESTRA
by Lee Ching Ching
MPG-4010 (96pp.)

This publication puts into perspective the development of the orchestra throughout its entire history with facts in point-form for easy reference and remembrance. This publication will be of immense help in answering exam questions regarding the orchestra and orchestral instruments.



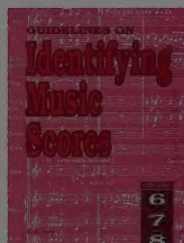
THE YOUNG PIANIST'S ACTIVITY BOOK
by David Paul Martin
MPY-3001 (32pp.)

- A stimulating book to introduce the very young Pianist and Keyboard player to the wonderful World of Music.
- There are short original pieces to play which also encourage a different approach to the development of technique.
- An Essential Supplement to the usual Primer and Music Books. For use during, or between lessons. FUN TO USE AND INSTRUCTIVE.



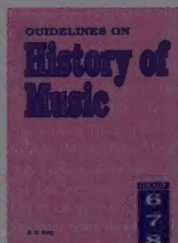
THEORY WORKBOOK BASED ON THE SYLLABUS OF TRINITY COLLEGE OF MUSIC
by Eric J. Watston
MPT-3004-01 (56pp.)

This workbook has been written to give a step-by-step approach to help students prepare for the Grade examinations. Each question is dealt with, both individually and as part of a methodical building of musical theory and technique. Many helpful tips and examples are given to aid students, and to develop a systematic working-out of questions. Each chapter contains a set of exercises modelled on the examination questions.



GUIDELINES ON IDENTIFYING MUSIC SCORES
by H. S. YONG
GRADE 6-8: MPG-4004 (48pp.)

This book is tailor-made to meet the requirements of candidates in answering Questions 4 and 5 of the ABRSM 1992 syllabus for Grade Six, Seven and Eight. It is also suitable for certain sections of the LRSM Aural Awareness Paper. An ideal book for guidance in identifying and understanding the music of the various composers throughout the periods of musical history. A cross-reference of composers listed under countries can be found at the back of the book.



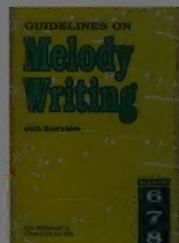
GUIDELINES ON HISTORY OF MUSIC
by H. S. YONG
GRADE 6-8: MPG-4005 (48pp.)

This is more of an 'across the board' book. It takes a look at how European music has developed since the 1600s and it covers all the periods and movements in music required by most examining syllabuses. It complements the other two books in two in the series. The list of composers in chronological order at the back of the book will prove to be an invaluable guide.



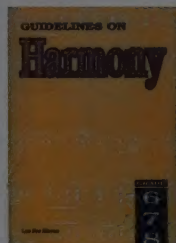
GUIDELINES ON TECHNICAL TERMS & MUSICAL DEVICES USED IN MUSICAL COMPOSITIONS
by H. S. YONG
GRADE 6-8: MPG-4006 (48pp.)

This book contains more terms which are not found in "Identifying Music Scores". This book explains these terms with examples taken from original works to highlight the explanations. Some exercises (with answers given) are available to test the reader's abilities.



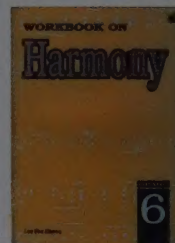
GUIDELINES ON MELODY WRITING
by Eric McDonald & Chan-Chiu Lu Yeh
Grade 6-8
MPG-4007 (64pp.)

Composition can be taught and the skills developed by exercises, just like other less creative disciplines. The book which is graded for students at the 6, 7, 8 level guides the pupil through a series of simple and easy to follow steps followed by consolidation practice and exercises. Students following the text also become familiar with the analysis of melody: its character, direction and implied harmonic structure. The author hopes that students working with the series, will not only find success in the exams but also discover their potential as composers.



GUIDELINES ON HARMONY
by Lee Fee Khoo
Grade 6-8
MPG-4009 (80pp.)

Guidelines on Harmony is to be used with Workbook on Harmony (one each for Grade 6, 7 and 8). It is a continuation of Guidelines and Workbook on Triads, Intervals and Transposition (for Grade 1 to 5). This series provides the very basics of harmony and the so-called "rules" of Harmony are kept to a minimum but with emphasis on the most important points to give a thorough understanding of each topic. The exercises are carefully graded and must be worked at the points suggested. At the end of it the student can move straight into the exercises given in the Associated Board's Music Theory in Practice or other boards of theory examination. It is harmony written in the simplest possible way to make the teaching and learning of harmony less



WORKBOOK ON HARMONY
by Lee Fee Khoo
Grade 6: MPW-3004-06 (40pp.)
Grade 7: MPW-3004-07 (40pp.)
Grade 8: MPW-3004-08 (32pp.)

Guidelines on Harmony is to be used with Workbook on Harmony (one each for Grade 6, 7 and 8). It is a continuation of Guidelines and Workbook on Triads, Intervals and Transposition (for Grade 1 to 5). This series provides the very basics of harmony and the so-called "rules" of Harmony are kept to a minimum but with emphasis on the most important points to give a thorough understanding of each topic. The exercises are carefully graded and must be worked at the points suggested. At the end of it the student can move straight into the exercises given in the Associated Board's Music Theory in Practice or other boards of theory examination. It is harmony written in the simplest possible way to make the teaching and learning of harmony less



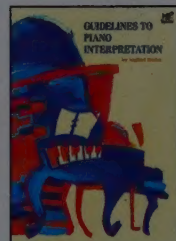
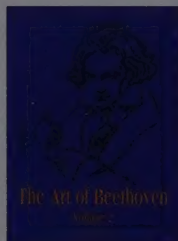
GUIDELINES ON FIGURED BASS
by Eric McDonald & Chan-Chiu Lu Yeh
GRADE 6-8: MPG-4008 (48pp.)

The new ABRSM syllabus requires a lot of figured bass technique. Don't despair, Eric McDonald's companion book (under the RHYTHM Concept Series) takes a clear and constructive look at the reasons for figured bass in harmony training and takes the student through the methods and techniques methodically and thoroughly. This 18th century method of musical shorthand can provide the student with a simple and systematic 'set' of procedures for the correct setting and planning of it. The author sets these out and systematically in the Like melody writing, procedure and console exercise format is used all, there aren't that figures, and like maths you know how they're home and dry.

THE ART OF BEETHOVEN by Peter Dimond Grade 6-8

VOLUME 1: MPA-4004-01 (128pp.)
VOLUME 2: MPA-4004-02 (152pp.)

An excellent reference book containing descriptions of all types of musical compositions from the 16th century onwards. Listed alphabetically for easy reference, each type of composition also comes with its reference list of composers and their works (year of composition included).



GUIDELINES TO PIANO INTERPRETATIONS by Siglind Bruhn Grade 6-8 MPG-4001 (184pp.)

This book is for everyone who plays piano and aspires to perform better - advanced students seeking better grade young professionals. Stylistic expression, mood, colour depth and structure can be learned just as easily as the technical aspects that are essential to the freedom of expression. This text provides a clear set of all aspects of performance on the piano.



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